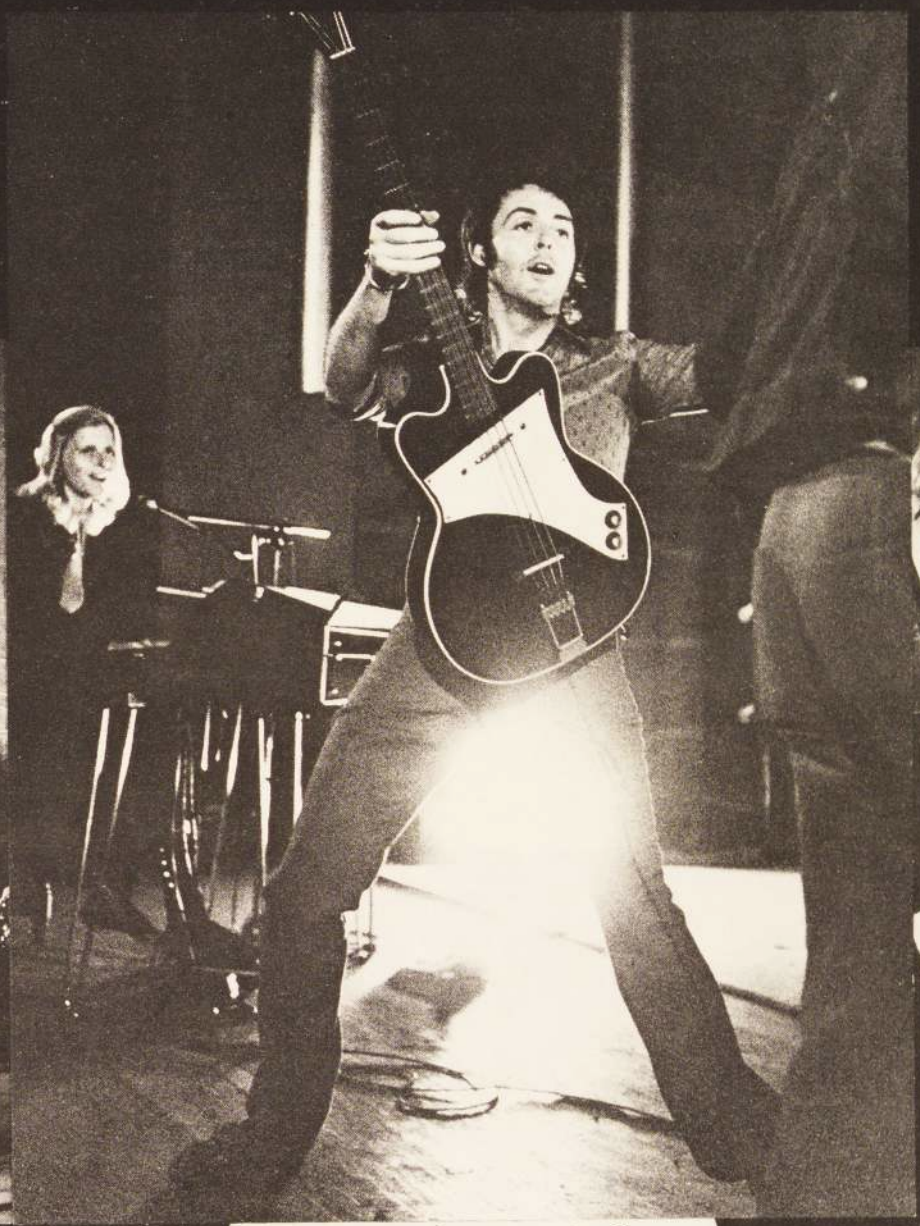
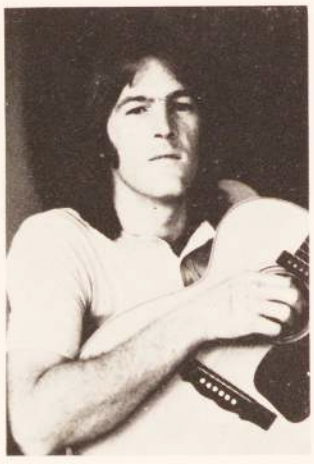


Wings



Wings Over Europe

July

Sunday 9	**Chateau Vallon**	France	Centre Culturale
Monday 10			
Tuesday 11			
Wednesday 12	**Juan Les Pins**	France	
Thursday 13	**Arles**	France	Theatre Antique
Friday 14	**Lyon**	France	
Saturday 15			
Sunday 16	**Paris**	France	Olympia Hall
Monday 17			
Tuesday 18	**Munich**	Germany	Circus Krone
Wednesday 19	**Frankfurt**	Germany	Offenbach Hall
Thursday 20			
Friday 21	**Zurich**	Switzerland	Congress Halle
Saturday 22	**Montreux**	Switzerland	Pavilion
Sunday 23			

From Sunday 23rd until Tuesday 1st August – No scheduled concerts

August

Tuesday 1	**Copenhagen**	Denmark	K B Hall
Wednesday 2			
Thursday 3			
Friday 4	**Helsinki**	Finland	Maess Hall
Saturday 5	**Turku**	Finland	Idraets
Sunday 6			
Monday 7	**Stockholm**	Sweden	Tivoli Gardens
Tuesday 8	**Oerebro**	Sweden	Idretis Hall
Wednesday 9	**Oslo**	Norway	
Thursday 10	**Gothenburg**	Sweden	Scandinavian
Friday 11	**Lund**	Sweden	Olympean
Saturday 12			
Sunday 13	**Odense**	Denmark	Flyns Farum
Monday 14	**Aarhus**	Denmark	Wejlby
Tuesday 15			
Wednesday 16	**Hanover**	Germany	
Thursday 17	**Gronnegan**	Holland	Evenmanten
Friday 18	**Rotterdam**	Holland	Doelan
Saturday 19	**Breda**	Holland	Turschip
Sunday 20	**Amsterdam**	Holland	Concert Gerbou
Monday 21			
Tuesday 22	**Brussels**	Belgium	Circue Royale
Wednesday 23			
Thursday 24	**Berlin**	Germany	Deutschland Halle

The programme of dates and places is subject to alteration

Credits:
Tour produced by
McCartney/Jumpin' Jack Productions

Bus – Silverline Tours.

Photographs:
Linda McCartney
Robert Ellis

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James Paul McCartney

Born Yes – 18.6.42
Birth place Liverpool, near Wales
Hair Yes
Eyes Yes
Weight 2 stoned
Hobbies Vicars, stamp collecting
Favourite Music Good
Favourite artist Wee Willie Harris
Favourite colour All
Favourite food Chips
Pet hates Common Market
Favourite sports and pastimes Running
Ambitions Very
Loves of life Linda and brats

Linda Louise McCartney

Born I was
Birth place It was
Kids names and ages Hello, Goodbye and Maybe
Hair Strawberry blonde
Eyes 20/20
Weight Varies
Hobbies Rolling
Favourite music Reggae
Favourite artist Wings
Favourite colour Sunset
Favourite food Grass
Pet hates Allen Klien and Intruders
Favourite sports and pastimes Many
Ambitions To join ICI
Loves of life Husband and Kids

Denny Laine

Real name Brian Hines
Born 29.10.44 Birmingham, not married
Height 5ft 7ins
Hair Brown
Eyes Green
Weight 9 stone
Hobbies Women and going on holiday
Favourite music Varied musical taste
Favourite colour Blue
Favourite food Spanish and Vegetarian
Doesn't like TV, travelling – likes to be settled down
Sporting interests Gymnastics – father was a boxer
Loves Work
Ambition To settle down and have a big house
Before joining Wings he had his own band called 'Electric String Band', the first kind of band to try and have electric strings on stage. Went to Spain, learnt to play Spanish Flamenco guitar then came back and joined Wings.

Dennis Phillip Seiwell

Born 10.7.43 Lehighton, Pennsylvania
Wife Monique Melanie Seiwell, born St Paul Les Romans
Height 6.2½"
Hair Light brown
Eyes Blue
Weight Very 185 lbs (13 st 3 lbs)
Hobbies Farming
Favourite music Reggae
Favourite artist Wings
Favourite colour Green grass
Favourite Food Shellfish
Pet hate Being put on the spot and finding no American football on TV
Loves Radio interviews, American football – beginning to like English football
Plays Basketball
Ambitions To play the drums as well as possible
Before joining Wings did session work in New York.

Henry Campbell Liken McCullough

Born 21.7.43 County Derry
Wife Sara Elizabeth McCullough, born 19.4.47, Ballinamallard
Child Jesse Desmond Jed McCullough, born 17.11.70, Ashford, Kent
Height 5.10½"
Hair Fair
Eyes Blue
Weight 10½ stone
Hobbies None
Favourite music All sorts
Favourite colour Green
Favourite food Irish Stew
Pet hate Getting up early
Loves Football, music
Ambitions To make Wings a success
Before joining Wings played with Grease Band for 2 years, Sweeneys Men for 6 months, Air Apparent for 2 years. Joined Wings through Denny Laine.

Wings line-up is:

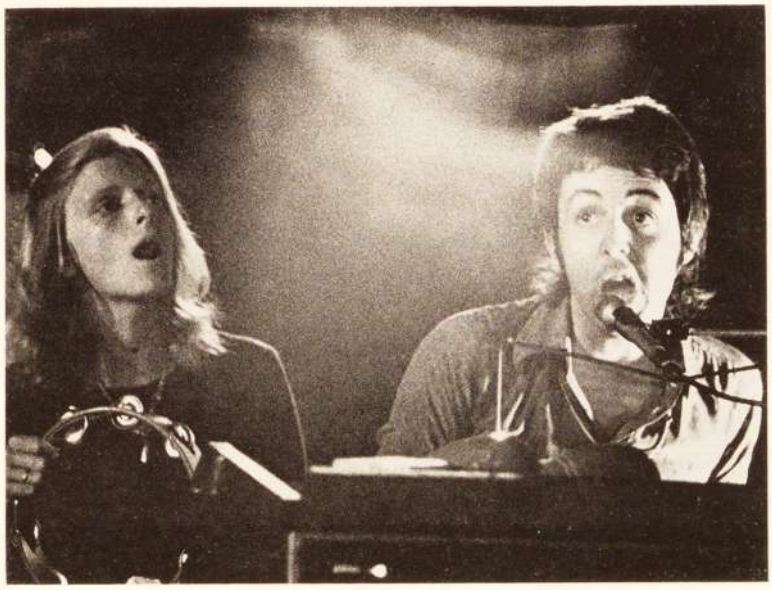
Paul: guitar, bass, vocals, sometimes keyboard

Linda: piano, vocals

Denny Laine: guitar, bass, some vocals

Denny Seiwell: percussion

Henry McCulloch: guitar



Wings is the name of Paul and Linda McCartney's group, formed in the summer of last year. Joining Paul and Linda are American drummer Denny Seiwell and British guitarist Denny Laine, plus the newest member, Henry McCulloch, also on guitar.

Wings began last summer when Paul got the urge to work with a band again. Maybe it was the Buddy Holly records that were kept along with other essentials in the McCartneys' Scottish farmhouse. The time seemed right for some substantial old rock and roll – music for the pleasure of it.

Drummer Denny Seiwell was brought over from New York. He had worked with the McCartneys previously on **"Ram"**, having auditioned successfully in the world's worst room on purposely diabolical drums. (In addition to being fearless, he was one of New York's top session drummers.) He and his wife found their own farm in Scotland and he settled into rehearsing new material with the McCartneys while the quest for a guitarist continued.

Some three days before Denny, Paul and Linda were due to go into EMI's Abbey Road Studios with the new songs, Paul rang old friend Denny Laine, formerly with the Moodie Blues and later, Balls. At the time Denny was putting together material for his own solo album, but set it aside to join the McCartneys' still unnamed band.

After a mighty short rehearsal, the four returned to London to make an album. Completion of the album was interrupted temporarily so that Linda could let Stella McCartney into the world and it was while she was in hospital that the name **Wings** was born as well.

Paul and Linda wrote 7 of the 8 tracks on the LP – the eighth. being "Love Is Strange" (remembered in England as an Everly Brothers hit, and in the U.S. by Buddy Holly) but the **Wings** version had a definite reggae flavour to it.

Again, to preserve the late 50's rock and roll tradition, fast numbers (for dancing) were on one side; slow ones (for necking) on the other. Like party time with the Everlys, etc. The 50's concept even influenced the sleeve, constructed of the old (American) style heavier gauge board.

The album was released at the beginning of December '71 but had been previewed to press, media and friends at a gala ball on November 8th at Leicester Square's Mecca Ballroom.

Just when the LP was released, Paul and Linda took a holiday in Jamaica where they heard, first hand, the reggae sound that had made its way onto **"Wings wild life"**. They stocked up on Montego Bay's hottest 45s and made their way to New York City in mid December, to rejoin the two Dennys.

While in New York **Wings** did a couple of radio interviews, rehearsed in a West 40s studio, and mixed an instrumental blues track slated as a B side to a possible maxi single.

After New Year the group rejoined in London to rehearse on a daily basis in anticipation of future live appearances and to sort out material for the next **Wings** album. It was during this time that guitarist Henry McCulloch (ex-Grease Band member) joined the group.

Wings have already put down a few tracks for their new album, due out at the end of the year, whilst their latest single **"Mary Had A Little Lamb"** is still climbing the charts across the world.

Having already made several unannounced but highly successful appearances throughout England **Wings** plan to embark on their first European tour very shortly.

A few recorded lyrics

Smile Away
Paul McCartney

Don't know how to do that
I was walking down the street the other day
Who did I meet?
I met a friend of mine and he did say
Man I can smell your feet a mile away
Smile Away (learning how to do that)
I was walking down the street the other day
Who did I meet?
I met a friend or mine and he did say
Man I can smell your breath a mile away
Smile Away (learning how to do that)
Who did I meet?
I met a friend of mine and he did say
Brother I can smell your teeth a mile away
Smile Away
Don't know how to do that.

Bip Bop
Paul and Linda McCartney

Bip Bop, Bip Bop, Bop,
Bip Bop, Bip Bop, Bam,
Bip Bop, Bip Bop, Bop,
Bip Bop, Bip Bop, Bam.
Take your bottom dollar, hold it in your hand,
(And you go) Bip Bop, Bip Bop, Bop.
Try to hide your handbag, underneath the stand,
(And you go) Bip Bop, Bip Bop, Bop.
Bip Bop, Bip Bop, Bam.
Try to hide your handbag, underneath the stand,
Wip wop, wim and wop,
Wip wop, wim and wam.
Wip wop, wim and wop,
Wip wop, wim and wam.
Bip Bop, Bip Bop, Bop
Bip Bop, Bip Bop, Bam.
Wip wop, wim and wop,
Wip wop, wim and wam,
Wip wop, wim and wop,
Wip wop, wim and wam.
Try to hide your handbag underneath the stand,
(And you go) wip wop, wam and wop,
Wip wop, wim and wam.
Put your hair in curlers, we're goin' to see a band
Wip wop, wim and wop,
Wip wop, wim and wam.
2 treat me like a good boy, treat me like a man.
3 take me hair in curlers, treat me like a man.

Wild Life
Paul and Linda McCartney

The word "wild" applies to the words "you" and "me".
While taking a walk thru an African park one day.
I saw a sign say "the animals have the right of way",
Wild Life, whatever happened to
Wild Life, the animals in the zoo?
We're breathing a lot,
A lot of political nonsense in the air.
You're making it hard for the people who live in there.
You're moving so fast,
But, baby, you know not where.
Wild Life, what's gonna happen to
Wild Life, the animals in the zoo?
You'd better stop,
There's animals ev'rywhere,
And man is the top,
An animal too,
And, man, you just got to care.
Wild Life, what's gonna happen to
Wild Life, the animals in the zoo?
You're breathing a lot,
Of political nonsense in the air.
You're making it hard for the
People who live in there.
Wild Life, what's gonna happen to
Wild Life, the animals in the zoo?
Whatever happened to?
Wildlife.

I Am Your Singer
Paul and Linda McCartney

You are my love,
You are my song, linger on,
You are my song,
I am your singer,
You are my one,
You are my own melody,
You are my song,
I am your singer.
Someday when we're singing
We will fly away,
Going winging.
Sing, singing my love song to you.
My song is sung,
When day is done harmonies will linger on,
I am your singer,
I am your singer,
Singing my love song to you.

Eat At Home
Paul and Linda McCartney

Come on little lady
Lady let's eat at home
Eat at home eat at home
Come on little lady
Lady let's eat in bed
Eat in bed eat in bed
Bring the love that you feel for me
Into line with the love I see
And in the morning you'll bring to me love
Come on little lady
Lady now don't do that
Do that do that.

Songs you may hear . . .

Smile Away *(Ram LP)*
The Mess *(not yet released)*
High, Hi, High *(not yet released)*
Mumbo *(Wild Life LP)*
Bip Bop *(Wild Life LP)*
Say You Don't Mind *(Not recorded)*
Wild Life *(Wild Life LP)*
Sea Side Woman *(not yet released)*
I Would Only Smile *(not yet released)*
Blue Moon of Kentucky *(not recorded)*
Give Ireland Back to the Irish *(Single)*
Henrys Blue *(not recorded)*
1882 *(not yet released)*
I Am Your Singer *(Wild Life)*
Junk *(McCartney LP)*
Eat at Home *(Ram LP and Single)*
Maybe I'm Amazed *(McCartney LP)*
My Love *(not yet released)*
Mary Had a Little Lamb *(Single)*
Soily *(not yet released)*
Best Friend *(not yet released)*
Momma's Little Girl *(not yet released)*

All recordings on EMI records

Wings *First Flight*

by Shelley Turner

It is doubtful that even one car passed by in the quiet St John's Wood street as six men, two women, three children and three dogs squeezed into a rented scarlet caravan and the cab of a hulking Avis truck. The travellers had no set direction, let alone destination. But they were gypsies with a purpose. It was only as the engines turned over, suddenly loud in the bleak midday, that one said, 'North along the M1!'

Paul McCartney was about to pull off a fantasy he'd been harbouring for much of the six years since his last public appearance. And that was just to roll up and play for people wherever the mood hit. No managers. No agents. No promoters. No contacts. No flacks. No grief.

A few months before, the man had revealed to a roomful of journalists that nothing in his subsequent performing career had equalled the pleasure of those lunch breaks in the Cavern a decade ago – cheese roll in one hand, guitar in the other, and a rowdy Liverpool crowd (as opposed to audience) out front. And while he did not expect, or for that matter seek, to re-live the past this time around, he succeeded in living out the definition of spontaneity – the maximum fun with the minimum to-do.

What, in fact, took place in the ensuing fortnight was not only Paul McCartney's outrageously casual resumption of live playing, but the breaking in of a new band. A green horse despite its musical blueblood. Sagely unwilling to adopt the dated epithet *supergroup* and rush into the various monster venues beckoning daily, they tooled off at what was really the only sane pace. Their own pace.

The neatly contained entourage consisted of Paul McCartney, the group's crack bassist and lead singer; his wife Linda, the relaxed pianist; Denny Seiwell, the Marlborough Man incarnate who played drums; Denny Laine, the Birmingham guitarist slipped into the group three days before recording began on its first LP; and new kid Henry McCullough, the Irish lead guitarist who slid from the Grease Band into Wings just two weeks prior to this particular hitting of the road.

Completing the cast were the resilient road managers, Ian and Trevor; that French lady Monique also known as Mrs. Seiwell; the Misses McCartney (Heather, Mary, and Stella); plus a growing Dalmatian, a grown sheepdog, and a secretly pregnant lady dog of indeterminate pedigree. None of them knew what lay ahead, but they set out armed with several thousand tickets and a few hundred dance posters, hastily printed on the eve of departure.

The historical sojourn is here recollected by the group in the comparative stability of the recording studio:

Paul: 'At first we followed signs to Ashby de la Zouche because we liked the sound of it.'

Trevor: 'Then we looked for the village of Heather, where they tried, without success, to buy a pony tied to a post in the village green.'

Paul: 'But all signs pointed to Nottingham.'

Denny S.: 'When we got to a town we'd ask a passerby where the University was, and after a million wrong turns we'd get there. Ian and Trevor would look for the social secretary while the rest of us would go look for a hotel.'

Trevor: 'At first Ian and I would try to organize it with the student unions without telling them who was playing. We just said we were a travelling road show looking for a vacant hall. Some were less helpful than others, but when we dropped the name Wings the whole place would be buzzing. Nothing was too much for them. We went into Nottingham University students union at about five o'clock and fixed it up for lunchtime the next day. Nottingham was the best because they were so enthusiastic. No hassles. No one expected or quite believed it. Ian and I went down there at half-past eight the next morning with the gear. We threw a few posters up and put the word out on the Tannoy.'

Paul: 'We never asked to be announced. We either strolled on stage or were, in fact, discovered playing.'

Linda: 'None of us took it too worriedly; we just arrived.'

Denny L.: 'I wasn't nervous at Nottingham because we'd already gone through that one mentally, talking about it. By the time we actually came on it was easy.'

Henry: 'I was nervous at first because of the way it was being done and because it was Wings . . . I was just hoping everything would go all right. Luckily it did.'

Paul: 'It could have been a real panic.'

Linda: 'I didn't feel nervous. There are other things in life that make me more nervous. Nottingham was really nice.'

Paul: 'We dashed off at the end of it and it was just like old times. After Nottingham we decided to go pro and ring Leeds ahead, but it never came off because the fellow wanted a contract, proof of who we were, assurances. So sod it. We went back to the old idea – random. We carried on to York. They couldn't give us the big hall, so we took the dining hall.

Linda: 'We stayed at a lovely old hotel near the race course. The children bore up well. They've done a lot of this sort of thing with us, only without gigs.'

Paul: 'From York we went to Hull where they seemed to be sort of expecting us. We played in a theatre-type place. Henry went off his nut during his solo in 'Mess I'm In' and leapt around. I wore my baggy trousers for the first time. It felt better being on a stage than in a dining hall.

Linda: 'We stayed in a third-rate hotel there. The manager was a real Hitchcock – thought we were the lowest.'

Trevor: 'The next morning, due to a misunderstanding, Paul took all the abuse he could, then gave him a quick elbow in the nose. We were thrown out, but that was the only trouble we ran into.'

Paul: 'We pressed on to Scarborough, which had no university but we stayed at a good place near the sea front. We stayed in our rooms and talked and played the tapes of the past gigs.'

Linda: 'On Sunday we arrived at Newcastle. I'm sorry we had to play to just universtiy students. I'd as soon play to people-people, like the ones we met in the Chinese restaurant.'

Paul: 'We can get to them later by playing regular theatres. This trip was like a Broadway show opening out of town – a way to get me back into it and get Linda started. From Hull we went to Carlisle which, again, had no university so we drove on to Lancaster. We played a nice big hall there. We had to pass up Bradford the next day because they were in exams so we went back to Leeds and fixed up a lunchtime gig for the next day. We weren't all that pleased with it.

Linda: 'I made a mistake at the beginning of "Wild Life" – forgot the chords. But I didn't feel bad about it.'

Denny L.: 'The Leeds audience have seen everything. They're very critical. *They* were being cool, not us. But we got them up at the end.'

Linda: 'It's a big intellectual chit-chat now, rock and roll.'

Paul: 'But you can change it just by shouting at the audience. No-one's done anything to counter it.'

Henry: 'Some of the gigs were like rehearsals, but Leeds was like a *gig*! Fifteen hundred people sitting waiting for you to come on. They were a bit scary.'

Trevor: 'They said no-one had gotten up off the floor in four years, but they did this time.'

Paul: 'Next we played Sheffield, which came off very well, and the Salford (Manchester). We had a big hall where a play was being produced and they were afraid the scenery would fall on us. We just missed a blackout that time. The next day we stayed with my Dad in Liverpool. No-one was at the University because it was Sunday, so we gave it a miss. When we went on to Birmingham we went to Denny's place first, then played a University slightly out of town. It wasn't the best gig.'

Denny L.: 'The gigs were pretty much the same. We taped them all.'

Henry: 'The band got really tight after the first few. I think Nottingham went better than any of us expected it to. After we came off we were really chuffed at the way we'd controlled

it. It was the loosest thing I've ever done. After the first few dates we worked up a stage act based in the way the different numbers had been received. It wall got better and quicker with less time wasted between songs. Because of the learning, the first days were in a way more tiring than the end.'

Linda: 'We've since changed the arrangements for recording, so that would have been the only time the songs were heard in that state.'

Paul: 'We just made it a policy to do new stuff rather than mums-and-dads things. We figured the students were hip enough and if they didn't like it, sod 'em. Even new songs like "My Love" went down a bomb. In one place I caught a couple necking in the front row during that one, so we must have been giving off some good vibes. I'll sing for that! It should be easier next time we go out live. What was new stuff will be recorded and known.'

Denny L.: 'The rockers went down best, but things we didn't know too well were still appreciated. Our repertoire was not much over a dozen numbers and we'd repeat some of them in the second half. I'm glad we didn't charge more than 50 pence. You can't help but feel a bit modest with a new band.'

Denny S.: 'Some people thought we should be playing free, but it cost us money to be out there. We just about broke even.'

Denny L.: 'We knew we were getting big offers, but somehow it didn't sink in. We haven't discussed those big things yet because at this point we wouldn't enjoy them. We're working back up naturally, gradually.'

Henry: 'It was great not being bothered by any promoters. After the gig we'd count up the money, take out expenses, and then divide it. That hasn't happened to me since the early days with Joe when we'd all go to the gig together. Incredible!'

Paul: 'We then finished up at Swansea. I realized that it wasn't enough just saying "If anyone feels like having a dance, then have it." So I said, "These are our last three numbers now, GET UP." And they all got up. If an audience isn't behaving the way I think they should, I'll *tell* them how to behave. Once they get up they love it; you just have to lead them.'

Denny S.: 'At the end we had been planning to go on another week, but the last few concerts showed it was time to take a break from playing the same material the same way under those pressures.'

Denny L.: 'Anybody who goes out with that kind of pressure can only do two weeks. The Moodies used to go to the States and do it all in two weeks. These three-month things wreck you.'

Henry: 'It was tiring because we were on the road 24 hours a day. A fortnight of that is enough. The excitement and fun, as well, drained the old brains out.'

Denny S.: 'We only had two or three hours a day to ourselves. It wasn't easy getting six rooms in a place that took dogs, with no notice. And you'd get the fish-and-chips shops up to here . . .'

Trevor: 'Paul was the only one who never seemed to get tired.'

Henry: 'I felt he loved every minute of it – just getting back on the road and playing. In Manchester a policewoman looked in the back of the van and said, "Oh God!" People just couldn't believe it.'

Denny L.: 'To get good you have to be on the road, to have the audience pull you to pieces and put you back together again. Then you come into the studio and it's like a gig.'

Henry: 'Being on the road is what it's all about. Like a circus. In me head I'm on the road every day of the year. I couldn't live just doing studio work. I don't think anybody could. I think Paul finally realized that's what he missed. And it's what keeps a band really tight. If a band lays off even two weeks and then goes to do a gig, it's always really untogether. You have to stay on top of it all the time. It will take this band six months or more to really work itself in.'

Denny L.: 'It was strange at first but it's settled down. Just what I was looking for, really. I looked forward to going out. Everything was played by ear. Suits me.'

Henry: 'It's the only way I think we could have done it – sneaking out like that. You have to work these places before you can take on Madison Square Garden.'

Denny L.: 'If you are with the right people, it happens right because you enjoy it. You don't have to let people know where they stand all the time because they *know*. They're secure. There was a good mood. People were just happy to see Paul on the road again.'

Paul: 'We went on tour knowing it would either bring us together, or we wouldn't be able to stand each other – which is something we had to find out. We got on remarkably, wanting to do a common thing. The main thing for me in the stage act is to play the music well. The fun for me is learning to relax with a new band. It's kind of difficult, but it's a discipline you get good feelings off once you have it. There are complex personalities and when you cement yourself into a unit, it takes a while to fit into that unit. I think we're coming on by leaps and bounds. One of the first things a group needs is to see if they are resourceful. The last thing they need is to be mollycoddled.

'Performing hasn't changed any since I last went out. It's just a different band and different material. It never could change. Performing is performing. It's still just you singing a song. When I used to tour I was a lot more sure of the reaction, because in any repertoire there were ten hits. Play ten hits anywhere and you'll go down a bomb. This tour was good for me because the songs went on their own merits, unknown. I never minded screaming. The main thing I mind is if it goes down badly. That's what a performer minds. If you do a show and people boo or walk out or don't buy tickets, that's bad. But if they buy tickets and sit through it, you've done what they paid you to do. Publicity alone can never do it. The nitty-gritty is the performer clicking. That's what life's about really. You either click with people or you don't. People don't go wild when George Best walks out; it's when he makes a *goal* they go potty.

'I have no idea how we'll do it next time. We don't plan stuff. We might go more gypsy or less gypsy. It all depends on how competent we feel to play those regular circuit places. I'd like to be sure we could do it and not fail. Linda's convinced we could do it. I take a bit longer to convince, before doing the top stuff. What our minds naturally stray towards are taking a few caravans and ponies down through the south of Italy or Ireland. Or to play off the back of a lorry in Scotland, and film it to make it worthwhile. A baseball stadium tour or Carnegie Hall is O.K. if we all fancy it, but I don't like the idea of fixing a whole year ahead of yourself. The nature of life has made itself known to be as fast and temporary; bookings are heavy and permanent.

'It's impossible to recreate old things. That's why my main aim is just to get on with what we're doing. I'd like to see us get more capable. At the moment, just because it's taking so long to finish up the old Apple/Beatles stuff, I don't feel I've really had the chance to start fresh yet, I hope as our little bit of the music scene grows and matures into something more steady it can bring with it an environment like the one in the past with music hall and theatrical people, allowing for that sort of interplay so that people could guest at each other's concerts, or so that we could talk to Pete Townsend or whoever in the natural run of things without having to throw a party. I believe in the possibility within the framework of the music scene, although it's all sort of isolated now, because this kind of music will live forever.'

The group now turns back to the work at hand – the making of a new album, one that will be tighter for their shared experiences. Henry reflects for a moment on those two weeks in February. 'It all seems a wee dream.'

Wings

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1 Soho Square
London W1

Jumpin' Jack Productions Limited
60 Old Church Street
London SW3

EMI Records
(The Gramophone Co Ltd)
20 Manchester Square
London W1A 1ES

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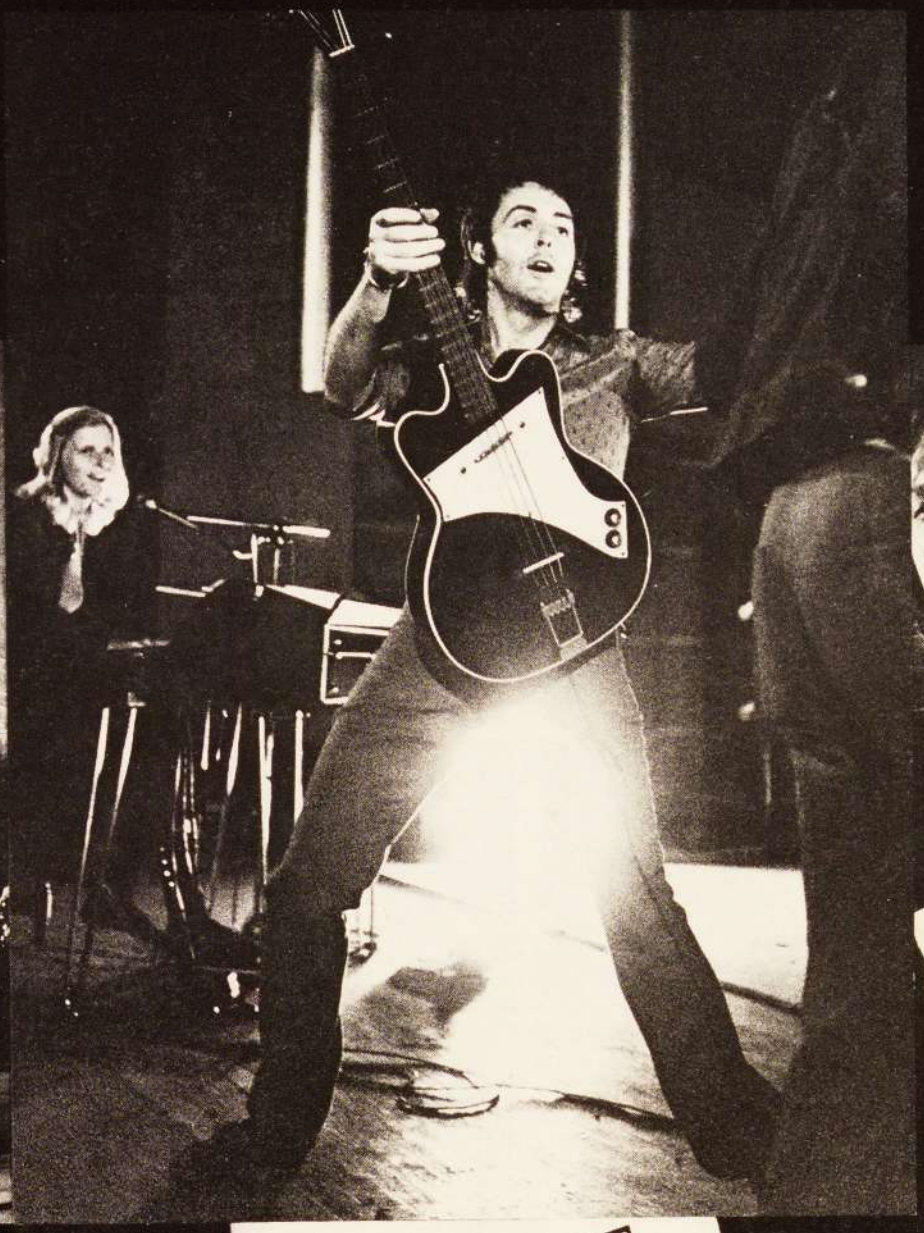
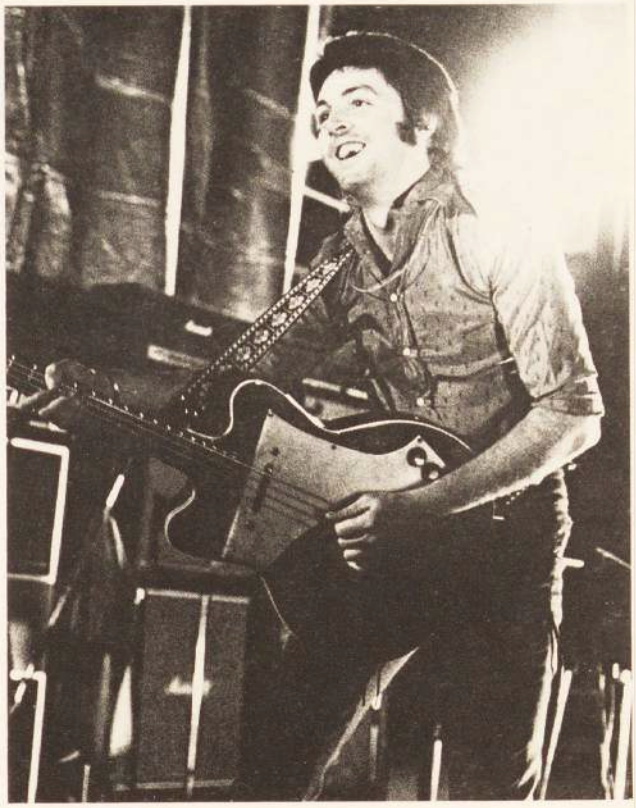
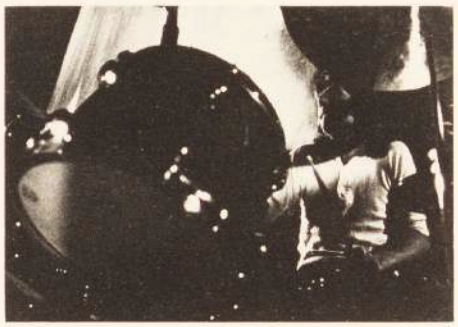
1972







Wings Over Europe

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